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THE
great
and **SECRET**
SHOW



Issue
\$3.99
12

clive barker's the great and secret show

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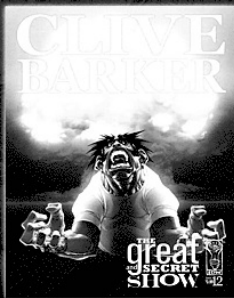
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The Story So Far:

The Great and Secret Show began in an unassuming locale—the Dead Letter Office of a post office in Nebraska. It was there that the equally unassuming Randolph Jaffe first discovered that our world was only a veil. Behind it? Quiddity, the Dream-Sea that everyone on Earth (also known as the Cosm) visits three times in life—the first night spent outside the womb, the first spent alongside a lover, and the final night spent alive.

Knowing such a place existed wasn't enough for Jaffe. He had to see more. He learned of the Art, a power that could pull back this veil and allow access to Quiddity.



Swimming in the Dream-Sea would allow him to remake the world from the inside-out. His eyes opened now, he was drawn into the Loop, a moment frozen in time outside our reality. There, he met Kissoon, the lonely, and maybe insane, last member of the Shoal, an ancient organization whose job it was to safeguard Quiddity.

Upon his return (escape) from the Loop, Jaffe found a disgraced evolutionary genius named Fletcher, and together they synthesized the Nuncio, a substance that moved the user forward on the evolutionary scale. Through the Nuncio, they acquired the Art. As did their test subject, a simple ape who developed consciousness and an identity, Raul. Fletcher raised Raul as a son. Both men also evolved, but only Fletcher's ambitions evolved with his abilities. Entering Quiddity must *not* happen, he now realized. He fought Jaffe over this, and they both ended up trapped underground below a Northern California town, Palomo Grove, engaged in a seemingly eternal struggle.



Two decades later, they found their way free, resulting in the despoiling of some innocent girls, known as "the League of Virgins." This led to their offspring being born to carry on their battle. Jaffe (now self-rechristened as The Jaff) begat twins, Jo-Beth and Tommy-Ray. Fletcher's son was Howie. But rather than carry on the decades-old war as their parents hoped, Howie and Jo-Beth began a forbidden love affair. Tommy-Ray, irrationally jealous, was soon touched by the Nuncio and became the Death-Boy, in command of dead, displaced souls. Fletcher died, his energy dissipating and entering the townspeople, bringing their dreams to life. Jaffe used his own abilities to pull nightmares from the town's residents, building an army of nightmare *terata* to do his bidding.



Other players entered the scene: reporter Nathan Grillo and his friend Tesla Bombeck, who came to town to investigate the suspicious death of comedian Buddy Vance. Drawn into the bigger struggle, Tesla is eventually shot and killed by the Death-Boy... until Raul splashes her with *nuncio*, resurrecting her. She, too, is drawn into the Loop by Kissoon, who needs to occupy a body to escape from the Loop. He tells Tesla about Quiddity, and the giant nightmarish *lad Uroboros* who occupy the land beyond our own. If Quiddity is breached, the *lad* will have a clear path to our world, destroying all of existence. She is also warned of "Trinity," a word that has no meaning to her. Yet.

Tesla then learns that Kissoon is actually an agent of the *lad* now. And when the Jaff pulls a hole in our reality, casting his children and other townspeople into Quiddity's transformative waters, he has opened the portal that will allow the *lad* into our world. Once opened, the portal cannot be closed. Tesla manages to escape from Kissoon.



The disruption in reality results in quakes that devastate Palomo Grove. Tesla and Grillo tried to convince the Jaff to try to fix the schism and save our reality. The Jaff—grudgingly—agreed to try. And he failed. Just as Kissoon, who has finally gotten free by possessing the ape-like body of Raul, reappears on the scene to see Armageddon through. Howie, Jo-Beth, and Tommy-Ray are pulled into Quiddity's transformative waters. Hotchkiss, the father of one of the League of Virgins, is frantically looking for clues as to what "Trinity" means, before it's too late. Only it's *already* too late—the *lad* are now taking the final step of entering our world.

With that, and a final note of gratitude to Clive Barker for allowing us to interpret his epic novel in such a fashion, we now enter the final act of *The Great and Secret Show*.

PALOMO GROVE,
ARMAGEDDON SVS.



WHILE THE OTHERS TRIED TO IMPEDE THE END OF THE
WORLD, HOTCHKISS WANTED TO DO HIS PART, TOO.



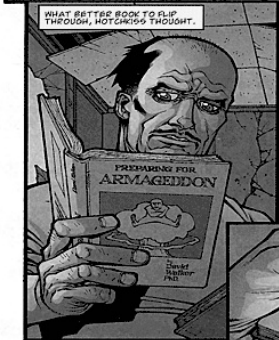
HE WOULD GET TO THE BOTTOM OF JUST WHAT
"TRINITY" MEANT. SURE, NO PROBLEM, ESPECIALLY
WHEN IT COULD MEAN ANYTHING IN THE WORLD.



"THE HOLY TRINITY, 'MAYBE?' NO—
NOTHING HOLY ABOUT THIS SITUATION.

MAYBE IN BOOKS HE COULD
FIND THE ANSWERS.

WHAT BETTER BOOK TO FLIP
THROUGH, HOTCHKISS THOUGHT.



AFTER ALL, ARMAGEDDON SEEMED TO
BE UPON THEM, AND HOTCHKISS DIDN'T
FEEL READY AT ALL. HE—WAIT. WAIT.



"THE END OF THE WORLD IS
NIGHT?" "THE EYE IS OVER?"

GRILLO LEFT TESLA AT CONEY BEACH SO
HE COULD DOLE OUT ONE LAST SCOP, BUT
HE COULDN'T SETTLE ON A HEADLINE.

HE LOOKED FOR HOTCHKISS, AND
NOTICED ALL THE ANIMALS RUNNING
LOOSE. HOTCHKISS' WORK, MAYBE—?

OH,
HOTCHKISS.

OH, SHIT.

The first attempt
was in 1948,
at a famous
cabin. Thirty

WHAT'S LEFT OF CONEY BEACH.

THE IAD.
THEY'RE
COMING.

TESLA!
TESLA...
TRINITY!

GRILLO!
WHAT ABOUT
TRINITY?

HERE...
IT'S IN
HERE!

TRINITY IS
WHERE THEY
EXPLODED THE
FIRST ATOMIC
BOMB!

"OF COURSE. THE TOWN IN THE LOOP—
TRINITY. WHAT BETTER PLACE FOR
KISSOON TO HIDE SIGNS OF HIS CRIME?"

"HE'D CREATED A LOOP IN TIME JUST
BEFORE THE BLAST. THE FLASH WOULD
CONSUME ANY EVIDENCE—OR BODIES."

"BUT HE'D BEEN OUTPLOTED, GRILLO!
MARY MURALL'S HAD TRAPPED HIM IN
THE LOOP. UNTIL HE COULD FIND A NEW
BODY TO LEAVE, HE WAS ITS PRISONER."

"NO WONDER THE WORD
"TRINITY" BUCKED TERROR
IN HIS THOUGHTS."

COULD THIS KNOWLEDGE DEFEAT THE IAD. TESLA
WONDERED? SHE HAD A PLAN, BUT SHE NEEDED HELP.

SHE NEEDED
RANDOLPH JAFFE.







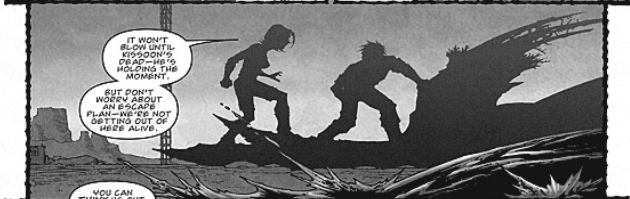


WHAT—
WHAT IN
GOD'S NAME
HAVE YOU
DONE?

THIS IS...
THE LOOP—I
BROUGHT SOME
OF THE HOUSE
THROUGH—

FUCK ME.
I DID IT. I
REALLY
DID IT.







HOWIE?!



THIS WAY,
HOWIE! YOU
HAVE TO GET
AWAY FROM
THE HOLE!

WHERE—
ARE WE—?



LATER—
GRILLO CAN
GRILLO!
HELP ME.



TAKE HOWIE
AND JO-BETH
WITH YOU.
MAYBE YOU
CAN OUTRUN IT.

OUTRUN...
WHAT?



THE 120
OF THE BOMB.
TAKE YOUR
PICK. CAN YOU
RUN?





...NO-BETH...

TOMMY.



GOODBYE,
TOMMY.



DEATH-BOY?
HOW FAR ARE
THEY BEHIND
YOU? THE LAD?
THE GIANTS?

THERE ARE
NO GIANTS.
JUST DARKNESS.
IT'S VERY
CLOSE.

KISSOON,
WE HAVE TO
FIND HIM!



KISSOOON!

YOU'RE
TOO LATE.
THE LAD'S
ALMOST
HERE.

YOU BOTH
LOST.

POOR BITCH.
WHAT DID YOU
EXPECT? A
BLINDING FLASH
TO WIP THEM
ALL AWAY?

FORGET IT.
IT CAN'T HAPPEN—
THE MOMENT'S
HELL.

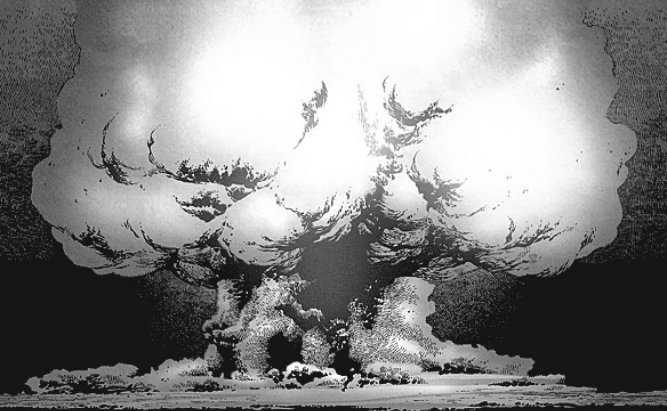
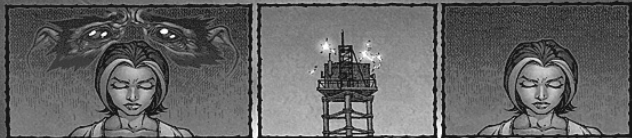
IT'S TOO
LATE—THEY'RE
ALMOST HERE.
WHAT SAW WE
FUCK FOR THE
MILLENNIUM?

GOOD GIRL...
GOOD GIRL.









THE TIME LOOP CREATED AT 6:30 AM, JULY 16TH, 1945 DISAPPEARED WHEN THE BOMB EXPLODED. HOWIE MADE IT OUT THE OTHER SIDE, BACK INTO THE COSM THEY KNEW.

THAT DIDN'T PUT THEM ANY CLOSER TO HOME, HOWEVER.

GRILLO KNEW THAT HITCHING A RIDE WITH FREAKS IN TOWN WOULD BE PROBLEMATIC, SO HE FOUND A RIDE HIMSELF...

...AND AS SOON AS HE COULD, HE MAXED OUT HIS CREDIT CARDS, BOUGHT A TRUCK, AND HEADED BACK TO PICK UP HOWIE AND JO-BETH.

ARRIVING BACK AT PALOMO GROVE THE NEXT MORNING, THEY FOUND THE TOWN SEALED OFF.

FOR HOWIE AND JO-BETH, GUIDITY'S TRANSFORMATIONS WERE ALREADY IN RETREAT. SOON, THEIR APPEARANCE WOULD BE BACK TO NORMAL. THEY ALL DISCUSSED THEIR PLANS.

THEY WOULD STAY NEAR THE GROVE. THEY DECIDED THIS WITHOUT EVER SPEAKING OF THE EVENTS IN THE LOOP.

AND THOUGH HE WAS DYING TO KNOW, GRILLO NEVER ASKED WHAT IT FELT LIKE TO FLOAT IN THE DREAM-SEA.

THERE WERE TOO MANY WITNESSES TO TESLA'S "RELOCATION" OF PARTS OF CONEY EYE.

BUT IT WAS ONLY IN THE PAGES OF THE ENQUIRER AND ITS ILL THAT THE HOUSE WAS WHISKED OFF TO ANOTHER PLANE OF BEING.

PALOMO GROVE WAS DEVASTATED BY THE QUAKES AND RESULTING FIRES.

GRILLO RETURNED TO THE TOWN SIX DAYS AFTER BEING PULLED INTO THE LOOP. IT WAS NO LONGER GUARDED SO CLOSELY.

HE PLAYED OUT THE ELEMENTS IN HIS HEAD, OVER AND OVER. THE STAR OF THE STORY WAS TESLA. IT WAS BECAUSE OF HER THAT HE HADN'T FILED HIS STORY WITH ABBENATHY.

SHE WAS AMBIVALENT ABOUT MAKING THE TRUTH PUBLIC. AND NOW, HE FELT HONOR-BOUND TO KEEP HIS SILENCE.

IF ONLY SHE HADN'T PLAYED OUT HER FINAL TRICK, NOT SAYING GOODBYE... EVEN THOUGH SHE KNEW IT WAS.

THE MEMORY OF THE LOOP—AND
GIDDITY'S TRANSFORMATIONS—
FADED FOR HOWIE AND JO-BETH.

HOWIE TRIED TO PERSUADE
JO-BETH TO LEAVE FOR
CHICAGO WITH HIM.

AS LONG AS BODIES WERE UNCOVERED, SHE WASN'T LEAVING.
MOMMA WAS NO DOUBT DEAD, BUT DESERVED A CHRISTIAN FUNERAL.

WHEN BODIES WERE
EXHUMED FROM THE
GROUND, JOYCE
MCGUIRE'S WAS
AMONG THEM. AS
WAS THE BODY OF
JIM NOTCHISS,
DISCOVERED IN A
BURNED-OUT PET
STORE.

AMONG THE MISSING WERE
WILLIAM WITT, PRESUMED
TO HAVE STARTED A NEW
LIFE, AND TOMMY-PAW
MCGUIRE, PRESUMED DEAD.

FOLLOWING JOYCE'S
FUNERAL, JO-BETH
LEFT FOR CHICAGO
WITH HOWIE.

THEIR PART IN ALL THIS
WAS FAR FROM OVER.
AS THE ARRIVAL OF A
STRANGER TO THEIR
DOORSTEP REMINDED
THEM.

HOWIE? I'M
HARRY D'AMOUR.
I'D LIKE TO TALK
TO YOU ABOUT
WHAT HAPPENED
IN PALOMO
GROVE.

HARRY SPOKE ABOUT THE EVENTS THAT HAD PASSED, AND HOW THE WORLD HAD GOTTEN WORSE AS A RESULT. GUDDITY WAS TAINTED, GOOD DREAMS WOULD BE HARD TO COME BY FROM NOW ON.

HARRY KNEW THAT THE IAD'S AGENTS HAD GOTTEN CLOSE TO SUCCEEDING, AND WOULD STOP AT NOTHING NOW. HOWIE AND JO-BETH WERE NOT FREE.

D'AMOUR KNEW THE RIDGE'S PICTURE. HE WANTED TO KNOW MORE OF WHAT HAD TRANSPIRED.

HOWIE AGREED TO TELL HIM.

TESLA?

I THOUGHT YOU WERE DEAD.

I'VE MADE THAT MISTAKE - IT'S EASILY DONE.

THIS ISN'T SOME ILLUSION?

WELL, THE WHOLE DAMN THING'S THAT, ISN'T IT? ALL A SHOW, BUT ARE WE ANY MORE ILLUSORY THAN YOU? NO.

WE?

YEAH... YOU REMEMBER PAUL? I FOUND HIM, IN THE LOOP. IT'S DIFFICULT TO MAKE THIS SOUND WHOLESOME BUT...

HE'S INSIDE ME NOW.

WE'VE GOT SOME TIMES AHEAD OF US, AND I NEED TO KNOW IF YOU'RE WITH ME.

YOU KNOW I AM, AND WEIRDLY, I'M NOT EVEN FREAKED OUT BY THIS.

GOOD. D'AMOUR THINKS THE IAD'S FORCES ARE GATHERING. SO WE'RE DOING THE SAME.

TELL ME, HOW DO YOU FEEL ABOUT OMAHA, NEBRASKA?

OMAHA?

THAT'S WHERE IT ALL STARTED FOR JAFFE. WHERE HE GOT HIS HALF-WITTED IDEA OF THE ART.

"EVEN KISSOON DIDN'T KNOW WHAT THE ART REALLY IS. IT'S VAST. IT COLLAPSES TIME AND PLACE. IT MAKES EVERYTHING ONE THING.

"THE PAST, THE FUTURE, AND THE DREAMING MOMENT BETWEEN... ONE IMMORTAL DAY..."

D'AMOUR DIDN'T LEAVE UNTIL LATE IN THE EVENING. AFTER HE ADVISED HOWES AND JOSEPH TO MOVE AS SOON AS THEY COULD, AND TELL NO ONE WHERE THEY WENT.

ARE YOU AFRAID OF WHAT'S TO COME? OF WHAT CUDITY COULD DO TO US IF WE EVER WENT BACK?

NOT REALLY. REMEMBER WHAT CUDITY SHOWED US. IT JOINED US TOGETHER.

MARRY ME?

TOO LATE.

ALREADY DO.

THE END OF THE FIRST BOOK OF THE ART.



IDW WORDS

News from the nerve center of IDW Publishing

IT'S "SMILE TIME" FOR SPIKE! Spike Returns To Face-Off Against *Shadow Puppets*.

When last we caught "Smile Time" on the tube, the anarchic and larcenous puppet show was being shut down by that vampire with a soul, Angel. This was in *Angel*'s fifth and final TV season, and the episode was the fan-favorite "Smile Time."

Now, the puppets are back, and Angel's nowhere to be found. Luckily, the other vampire with a soul, the blonde, snarky one, is still around. And he's aided and abetted by Lorne in his newest comic book adventure, *Spike: Shadow Puppets*, the latest miniseries from *Spike: Asylum* creators Brian Lynch and Franco Urru.

Spike: Shadow Puppets is a four-part series coming in June. In it, writer Lynch and artist Urru have Spike head East to put an end to Japan's latest smash-hit children's program... *Smile Time!* It has all the makings of a classic "road picture"—bickering between the two leads, humor, pathos, and incredible odds. Oh, and scores of ninja puppets, too. And last time Angel went up against the show, he found himself puppetized. What are the odds that this will happen again...?

As an added bonus, fans of *Spike: Asylum* will find some familiar faces fighting alongside Spike, too. To commemorate this new series, we caught up with screenwriter Brian Lynch at a trendy ramen house on the West Side—after tracking him down through numerous calls to agitated agents, meddlesome managers, and problematic publicists—and asked him a handful of questions over bottles of sparkling water.

Continued on next page



Spike: Shadow Puppets issue #1 cover by David Messina

30 Days of Night: Eben and Stella #1
Clive Barker's The Great and Secret Show #12
CVD: African Blood #4
D'Alema Adventure #4
Desperadoes: Buffalo Dreams #4
Fallon Angel #16
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IDW: Last time we talked, you were locking up Spike in an asylum for monsters. Now, in *Spike: Shadow Puppets*, you've got him playing with puppets. What is it about the character that allows you to put him in such a wide range of scenarios and still retain his badass?

LYNCH: He ain't playing with puppets, he's kicking wee little puppet ass left and right. And what's weird is, the puppets of *Smile Time* are as big a threat as anyone our hero has faced before. If not more so. They've got insane powers AND they're ruthless child-killers. They just also happen to be extremely adorable.

But yeah, this series is a bit more fun than *Asylum*, mostly because when Spike goes to Japan to bring down *Smile Time*. East, he (begudgingly) brings Lorne with him. So not only does Spike have to contend with getting torn apart by puppets, he has to deal with a well-dressed, green-skinned sidekick mocking him.

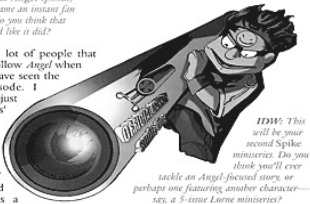
But I think it speaks volumes about **Joss Whedon's** characters that you can do truly horrific stories one day and lighter adventures the next.

IDW: The original *Angel* episode, "*Smile Time*," became an instant fan favorite. Why do you think that one resonated like it did?

LYNCH: I know a lot of people that didn't necessarily follow *Angel* when it was on TV, but have seen the "Smile Time" episode. I think the idea was just so great, a killer kids' show manned by hell-spawned puppets.

And there's the added bonus of turning the lead character, who was a very stoic, square-jawed hero, into a puppet. It's ripe with potential.

Word on the street is, the same fate befalls the hero of *Spike: Asylum*, and maybe his sidekick. I can't confirm or deny anything. Unless the pictures accompanying this interview feature Spike as a puppet, in which case, yes, he's totally a puppet and it's awesome.



IDW: This will be your second *Spike* miniseries. Do you think you'll ever tackle an *Angel*-focused story, or perhaps one featuring another character—say, a 5-issue *Lorne* miniseries?

LYNCH: I've been pushing a *Lorne* one-shot since IDW acquired the *Angel* license. I'm deadly serious—it would be a lot of fun. Complete with cutout paper dolls.

As for a series featuring other *Angel* characters, stay tuned. We have some fun stuff planned.

IDW: You've written movies and television scripts—what do you think is the benefit of taking characters that existed on TV and bringing them to comics?

LYNCH: The budget, for one. Anything we can think of, we can do. For instance, Spike and Lorne get to Japan by taking a plane that caters to the supernatural. It's jam-packed with creatures of all shapes and sizes.

Also, in one scene, when Spike first throws down with *Smile Time*, he's literally fighting against thousands of puppet ninjas. It's epic.

Of course, it's very easy for me to write "Spike is literally fighting against thousand of puppet ninjas." Poor Franco Urru's gotta draw it. And he did, too. The result is pretty jaw-dropping—the man is gooooood.

IDW: Last August—just before the debut of *Spike: Asylum*—we asked you about other projects you were playing with. Care to give us an update?

LYNCH: Working hard on movies at Dreamworks and Fox. Both are going really well. Though NEITHER have vampires OR puppets. What's with that?

IDW



Spike: *Shadow Puppets* issue #1 cover by Franco Urru

Coming in June 2007 from IDW Publishing

VAMPIRES



PUPPETS



WHICH SIDE ARE YOU ON?*

*Side with the vampires. They're going to win.

SPIKE
SHADOW PUPPETS

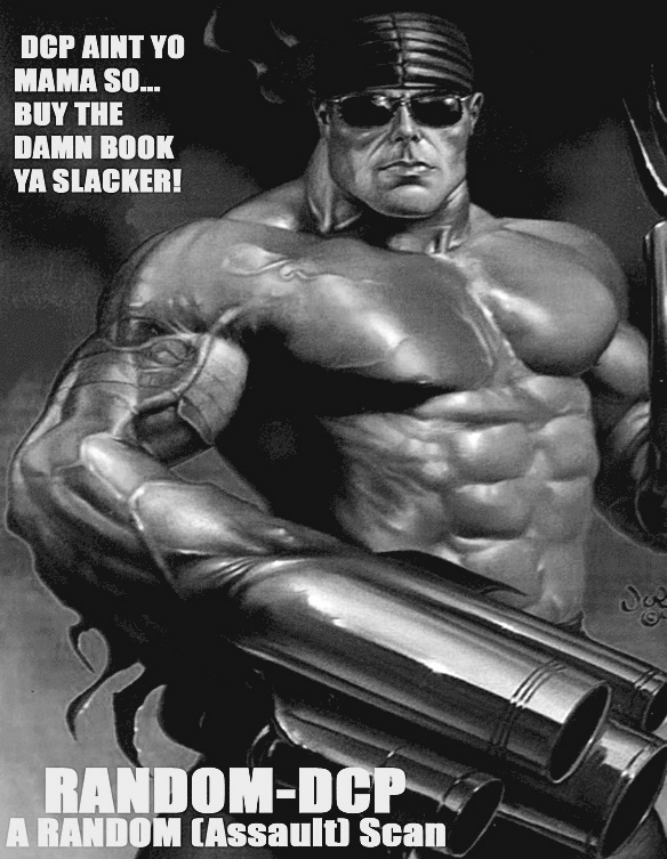
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a 4 issue miniseries by the Spike, Asylum
team of Lynch and Ufey. Coming in June.

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